

2018 Rocky Mountain Music Scholars Conference

*Hosted by the University of Arizona Fred Fox School of Music
Tucson, Arizona, March 23-24*



Featuring

*John Roeder
(University of British Columbia)*

*Presentations by scholars from
American Musicological Society - Rocky Mountain Chapter
Rocky Mountain Society for Music Theory
Society for Ethnomusicology Southwest Chapter*

2018 Rocky Mountain Music Scholars Conference

*The University of Arizona Fred Fox School of Music
Tucson, Arizona, March 23-24*

American Musicological Society - Rocky Mountain Chapter (AMS-RMC)

John T. Brobeck (University of Arizona), President

Rocky Mountain Society for Music Theory (RMSMT)

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2018 Rocky Mountain Music Scholars Conference

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(SEMSW)**

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PROGRAM

Friday, March 23, 2018

9:00 - 10:30 a.m.

AMS-RMC Session I, Room 162: Critical Reception during the 20th Century

Chair: Julie Hedges Brown (Northern Arizona University)

War, Institutions and Commissions: A Study of the 1943 League of Composers' War-Themed Commissions
Kathy Acosta Zavala (University of Arizona)

Challenging Bernstein's Impact on the Perception of Mahler's Music in America from 1911 to 1968
Jessica Berg (University of Arizona)

The Twenty-First Century Secular Church Organ: A Precedent at the Twentieth-Century Cathedral of Notre-Dame
Alexander Meszler (Arizona State University)

RMSMT Session I, Room 146: Serialism and Set Theory

Chair: Stephen Brown (Northern Arizona University)

Death Metal Dodecaphony: Partition Schemes in Ron Jarzombek's Twelve-Tone Music
Michael Dekovich (University of Oregon)

Something 'Freakish': Broken Bodies in Ligeti's String Quartet No. 2
Demi Nicks (Florida State University)

Fantasia as Form: Logic and Freedom in Schoenberg's *Phantasy for Violin and Piano Accompaniment*, Op. 47
Rina Sugawara (University of Minnesota)



10:45 a.m. - 12:45 p.m.

AMS-RMC Session II, Room 162: Sacred Music Before 1750

Chair: John T. Brobeck (University of Arizona)

The Good Thief in Byrd and Tallis's *Cantiones quae ab argumento sacrae vocantur*: A Study in Musical Anagnorisis
Jeremy L. Smith (University of Colorado, Boulder)

Hidden Prayers: Re-Interpreting William Byrd's *Cantiones Sacrae* (1589)
Alexandra Siso (University of Colorado, Boulder)

The "Pseaumes de Mr de Noailles": *Cantiques spirituels* and the Court of Louis XIV
Deborah Kauffman (University of Northern Colorado)

For What Purpose? J. Pachelbel's *Was Gott thut, das ist Wohlgetan* and Middle-Class Patronage
Shaun Stubblefield (Northern Arizona University)

RMSMT Session II, Room 146: 20th-Century -Isms

Chair: Mitchell Ohriner (University of Denver)

A Gestural Basis for New-Music Analysis
Sara Everson (Florida State University)

A Computational Approach to the Analysis of Olivier Messiaen's *Preludes* (1928-29)
Jennifer Harding (Florida State University)

Making the Spectral, Corporeal: Embodied Cognition and Expressive Performance in Grisey's *Prologue*
Joseph R. Jakubowski (Washington University in St. Louis)

12:30 - 2:00 p.m.

SEMSW Session I, Room 137: Soundscapes and Environments

Chair: Dawn T. Corso (University of Arizona)

Seeing is Believing: Sámi Political and Environmental Activism in Popular Music Videos
Kelsey Fuller (University of Colorado at Boulder)

Sounding the Nile: Hamza El Din as 'Ethnographic Ear'
Regan Homeyer (University of New Mexico, Albuquerque)

"Soundscape: The UA's Remarkable Chimes and Echoes"
Dan Kruse, Matthew Mugmon and Brad Story (University of Arizona)

2:15 - 4:15 p.m.

AMS-RMC Session III, Room 162: 19th-Century Ideologies and Receptions

Chair: Deborah Kauffman (University of Northern Colorado)

Schumann's Chamber Music and His London Reception
Julie Hedges-Brown (Northern Arizona University)



Liszt, Wagner, and Judaism in Music
Jay Rosenblatt (University of Arizona)

Ossianism, the Bardic Style, and Nineteenth-Century American Aesthetics in Dvořák's New World Symphony
Janice Dickensheets (University of Northern Colorado)

"Above All Other Nations": French Organ Encounters at the 1893 Chicago World's Fair
Glen Hicks (Arizona State University)

RMSMT Session III, Room 146: Rock Theory
Chair: David Bashwiner (University of New Mexico)

Single-Tonic and Single-Scale Systems in Rock Music
Brett Clement (Ball State University)

Sentential Structures in Rock Music
Don Traut (University of Arizona)

The Space Between: Connecting Narrative and Tonal-Center Relationships in the Music of Dave Matthews Band
Micheal Sebulsky (University of Oregon)

Ternary Forms in Rock
Matthew E. Ferrandino (University of Kansas)

SEMSW Session II, Room 137: Regional Studies of the Southwest U.S. and Mexico
Chair: Kristina Jacobsen (University of New Mexico)

'Todos me miran': Drag Performance in Undocumented LGBTQ Migrant Spaces
Adrienne Alton-Gust (University of Chicago)

Songs of Immortality: Exploring the Role of Death in Music
Salvador Hernandez, Jr. (University of Florida)

The Holy Coyote: Ghost Smuggling *Corridos* and the Undocumented Migrant Experience
Teresita Lozano (University of Colorado, Boulder)

Indigenizing Art Music: An Analysis of Connor Chee's Navajo Vocables for Piano
Renata Yazzie (University of New Mexico)

4:30 - 6:30 p.m.

AMS-RMC Session IV, Room 162: Baroque and Neo-Baroque (ends at 6:00 p.m.)
Chair: Jeremy L. Smith (University of Colorado)

Why Striggio Was Not on Monteverdi's Side: *Orfeo* (1607), Academy Culture, and the Staging of the 'Artusi Controversy'
Joel Schwindt (Boston Conservatory)

Eric Chafe's Method of Seventeenth-Century Harmonic Analysis: Perspectives from Continuo Treatises
Clémence Destribois (Brigham Young University)

Hybridity, Virtuosity, and the Forgotten Chamber Music of the French Violin School
Michael Ward (University of Colorado, Boulder)



RMSMT Session IV, Room 146: Meter and Temporality
Chair: Jim Bungert (Rocky Mountain College)

Metric Complexity, Lyric, and Groove in Selected Verses and Tracks of Eminem
Mitchell Ohriner (University of Denver)

Toward Metric Stability: The Interplay of Meter, Syncopation, and Hemiola as Formal Process in Brahms's
Violin Sonata No. 1 in G Major, Op. 78
Matthew Stanley (University of New Mexico)

Temporality and Disembodiment in Alvin Lucier's *I am sitting in a room*
Anna Fulton (St. Olaf College and Eastman School of Music)

'Old, Weird America': Metric Irregularities in Harry Smith's *Anthology of American Folk Music*
Nancy Murphy (University of Houston)

SEMSW Session III, Room 137: Transmission, Change, and Diffusion
Chair: Aaron Paige (ArtsWestchester)

Pleng Diaw: Teaching Virtuosity and Cultural Value Through Thai Music's 'Solo Repertoire'
Benjamin Cefkin (University of Colorado, Boulder)

Transcribing the Now or Transcribing the History? Understanding the 1928 *Minzoku Geijutsu* Debate
Richard Miller (University of Nevada, Las Vegas)

Organology in the Iconography of the Ramayana Epic and Instruments at the Courts of Southeast Asia
Tachinee Patarateeranon (University of Northern Colorado)

No One Wants to Listen to Us: The Challenges of Female Iranian Musicians Performing Western Classical Music
Golriz Shayani (University of Northern Colorado)

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Saturday, March 24, 2018

7:45 - 8:45 a.m.

AMS-RMC Business Meeting, Anchor Room (Architecture Building)

SEMSW Business Meeting, Room 137 (Music Building)

9:00 - 11:00 a.m.

**AMS-RMC Session V, Room 162: New Analytic Perspectives on 20th-Century Music
Chair: Lindsey Macchiarella (University of Texas El Paso)**

Music and Architecture in the Personal Performance Spaces of Frank and Olgivanna Lloyd Wright
Maxine Fawcett-Yeske (United States Air Force Academy)

Neo-Riemannian Analysis: A Bridge Linking Topic Theory and Film Music Scholarship
Daniel Obluda (University of Colorado)

Deep Ecology in Music: The Reduction in Hierarchical Structures in the Music of Pauline Oliveros
Anne-Marie Houy-Shaver (Arizona State University)

Six Litanies for Heliogabalus: John Zorn and the Theatre of Cruelty
Morgan Block (University of Arizona)

**RMSMT Session V, Room 146: The Mendelssohns (*ends at 10:00 a.m.*)
Chair: Dickie Lee (Colorado State University)**

Chromatic Evolution: V-of-iii as a Dominant Substitute in Felix Mendelssohn's *Songs without Words*
Faez Abdalla Abarca (University of Arizona)

Why Are The Roses So Pale? Closure in Fanny Mendelssohn Hensel's Op. 1, No. 3.
Emily Barbosa (Indiana University)

**RMSMT Session VI, Room 106: Is it Film, or Is it Impressionism?
Chair: Kristina Knowles (Arizona State University)**

A Love(-Theme) Triangle in Bernard Hermann's Score to *Vertigo*
Steven Reale (Youngstown State University)

A Transformative Event in Max Steiner's Fanfare for Warner Brothers
Brent Yorgason (Brigham Young University)

Seventh and Ninth Chord Regions in Debussy and Ravel: The Tristan Genus and Other Spaces
Keith Waters (University of Colorado, Boulder)

The Games of Debussy's *Jeux*
Mark McFarland (Georgia State University)



SEMSW Session IV, Room 137: Organization, Production, and Disruption in Contemporary Musics

Chair: Dawn Corso (University of Arizona)

'I Know You Want It': How the 'Blurred Lines' Copyright Case Impacts the Sample-Based Tradition of Hip-Hop
Josh Barbre (University of Arizona)

Interdependence in Cuban *Batá* Drumming: Román Díaz and *L'ó dá fín Bâtá*
Zane Cupec (University of Colorado at Boulder)

Safe Space, Community, and Communalism in the Denver D.I.Y. Punk Scene
Karen Mize (University of Denver)

Nemzeti Rockers' Message of Unity for Szekeler Hungarians on the Festival Stage
Jessica Vansteenburgh (University of Colorado, Boulder)

11:15 a.m. - 12:15 p.m.

Keynote, Crowder Hall: "Comparing Musical Cycles Across the World"
John Roeder (University of British Columbia)

12:30 - 1:30 p.m.

Conference Luncheon, Student Union Gallery

2:15 - 3:45 p.m.

AMS-RMC Session VI, Room 162: Music on the Border (ends at 3:15 p.m.)

Chair: Matthew Mugmon (University of Arizona)

Women, War, and the Piano in Nineteenth-Century Mexico: Mexican Musical Life in the Newberry Library's Collection of Piano Pieces
Adriana Martinez-Figueroa (Arizona State University)

Fences as Sonic Bridges: Glenn Weyant's Musical Activism at the U.S.-Mexico Border
Sabine Feisst (Arizona State University)

RMSMT Session VII, Room 146: Form and Closure

Chair: Kristen Wallentinsen (University of Northern Colorado)

Conceptualism, Minimalism, and Steve Reich's Instrumental Music
George Adams (University of Chicago)

A Theory of Closure in the Late Works of Sergei Prokofiev
Jacy Pedersen (Texas Christian University)

Theorizing Silence
Kristina Knowles (Arizona State University)



RMSMT Session VIII, Room 106: History of Theory

Chair: Jim Bungert (Rocky Mountain College)

Computationally Re-Imagining Mode Definitions in Glarean's *Dodecachordon*

Reiner Krämer (University of Northern Colorado)

Fifth Amendments: Editorial 'Corrections' of Consecutive Fifths in the Bach Chorales

Luke Dahn (University of Utah)

Toward a Broader Theory of Music: Charles Butler's *The Principles of Musik* and Seventeenth-Century England

Joshua Klopfenstein (University of Chicago)

SEMSW Session V, Room 137: Invited Roundtable

"Ethnomusicology: The Field in Flux?"

Chair: Dawn T. Corso (University of Arizona)

4:00 - 4:15 p.m.

Presentation of Student Awards, Room 146

4:15 - 5:15 p.m.

RMSMT Business Meeting, Green Room (Music Building)

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ABSTRACTS

Keynote Abstract

Comparing Musical Cycles Across the World

John Roeder (University of British Columbia)

Growing interest in world-music analysis has highlighted the challenges, long recognized by ethnomusicologists, of comparing music from different cultures on the basis of their divergent indigenous conceptions. Yet, in today's free-for-all sonic economy, listeners enjoy musics of unfamiliar cultures and histories. What are they hearing? My talk reframes this question in music-theoretical terms: what kinds of insight can a few basic and presumably universal principles of musical listening provide into a ubiquitous musical procedure, "cycling" (persistent repetition)? Most scholars who study musical cycles classify them, or associate them with the general affects they afford, without considering individual examples in much detail. Recently, though, Agawu and Locke have carried out detailed analyses of cyclic West African traditional music in terms of basic percepts. Their approach seems worthwhile to refine and apply to other repertoires.

Of the many different manifestations of cyclicity, I restrict my inquiry to simple textures featuring constantly repeated rhythms, from isolated traditional cultures relatively untouched by colonizing/globalizing influences. My approach concentrates not on rhythmic "objects," such as fixed metric states or events, but on the dynamic processes through which listeners acquire and continuously revise their sensations of music continuity, articulation, and event categories. Attention to these processes helps move beyond generalities to describe exactly how cyclic pieces differ, and also to recognize common strategies for making the repetition lively or for weaving large-scale processes out of precisely calibrated variations. To expose the basic concepts I first examine some proto-musical chanting of Tibetan Buddhist nuns, then I present analyses and comparison of cyclic music from Haida Gwaii (Canada), Gabon, Bolivia, and Vanuatu. The presentation is intended not only to appreciate the art of these examples, but to advocate for more analytical investigation into traditional sources as a valuable resource for music theory.



About the Keynote Speaker

John Roeder

As a music theorist and analyst, I describe ways that people conceive of music, and how music is heard to organize time coherently, expressively, and meaningfully. I concentrate on music of special relevance today: recent works by contemporary composers in the Western art-music tradition, and the "world music" that globalization is now bringing to everyone's ears. I have also directed graduate-student research in popular music, jazz, Renaissance polyphony, phenomenology, and spectral music.

I am especially interested in rhythm, meter, musical transformations, mathematical and computational approaches to music, issues of semiosis



and representation, and processive approaches to music. From 2000-2007 I directed research into strategies for preserving digitally created information, including music, as a member of the InterPARES project. I have held grants from the Social Sciences and Humanities Research Council of Canada to study Transformation in Contemporary Art Music, Periodicity in Music, and Approaches to the Analysis of Musical Time (the latter two in collaboration with my ethnomusicologist colleague, Michael Tenzer).

I've served on the editorial boards of *Perspectives of New Music*, *Music Theory Spectrum*, and *Journal of Music Theory*. I've been active in the Society for Music Theory, chairing, for instance, the Publications Committee. In June 2003 I conducted a Workshop at the Mannes Institute for Advanced Studies in Music Theory on "Transformational Approaches to Contemporary Music," and in November 2008 I led a seminar on "Analyzing Contemporary Music" for the Graduate Student Workshop Program of the Society for Music Theory.

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AMS-RMC 2018 Abstracts (by Session)

Session I: Critical Reception during the 20th Century **Chair: Julie Hedges Brown (Northern Arizona University)**

War, Institutions and Commissions: A Study of the 1943 League of Composers' War-Themed Commissions Kathy Acosta Zavala (University of Arizona)

On July 13, 1943, the League of Composers issued a letter "inviting a group of composers to take part in a new project to integrate the music of serious composers with the aims and feeling of these war days." These composers were to write "short compositions not exceeding five minutes in performance time" to be premiered by the New York Philharmonic. Ultimately, seventeen composers – including Bohuslav Martinu, William Grant Still, Roy Harris, and Walter Piston– accepted the League's invitation.

Through a careful analysis of letters found in the League of Composer's New York Public Library Archive, newspapers clippings and concert programs, this paper argues that these commissions galvanized the contemporary New York symphonic scene by creating a ripe marketing environment for other works by the commissioned composers. Along with the buzz around a controversial conductor's first full season with the New York Philharmonic (Artur Rodzinski) and the excitement about a new American assistant conductor (Leonard Bernstein), the war-themed commissions contributed materially to the presentation of new music during times of war.

Challenging Bernstein's Impact on the Perception of Mahler's Music in America from 1911 to 1968 Jessica Berg (University of Arizona)

Leonard Bernstein's prominent role in championing the music of Gustav Mahler is well known; as music director of the New York Philharmonic from 1959 to 1969, he introduced Mahler's works to millions through concerts, recordings, and television programming. One key moment came in 1960, when the New York Philharmonic celebrated Mahler's 100th birthday with a festival that included a televised Young People's Concert led by Bernstein. Although Bernstein is typically given the bulk of the credit for popularizing Mahler, scholars have recently explored how figures such as Bruno Walter, Dmitri Metropolis, Serge Koussevitzky, Leopold Stokowski, and Aaron Copland were all engaged closely with Mahler's music; many of them worked with Bernstein at some point in his career, and each contributed materially to increasing public knowledge about Mahler's music in America.

In this paper, I explore the critical reception of Mahler's music to place Bernstein's championing of Mahler in context, arguing that Bernstein was far from the deciding factor in how Mahler's music was performed or received in America during the 1950s and 1960s. Although the critical environment was often hostile to Mahler — *New York Times* critic Olin Downes referred to a Mahler symphony as "bad art...blatantly vulgar music" in 1948 — a close look at newspaper reviews of performances by the Boston Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, and Chicago Symphony Orchestra from before, during, and after the Mahler festival, from a variety



of critics were not only positive, but Mahler's music was well received by audiences. *Boston Globe* critic Cyprus Durgin once wrote of Mahler's Second Symphony "the "Resurrection" Symphony is among the world's masterpieces" in 1960 and *Chicago Tribune* critic Thomas Willis wrote of Mahler's Sixth premier performance by the Chicago Symphony "Mahler's Sixth heard here- at last" in 1968. *New York Times* critic Raymond Ericson wrote of the New York Philharmonic's performance of Mahler's "Das Lied Von Der Erde" that "the performance was a brilliant one"⁷ in 1967. The newspaper reviews combined with the research of other leading musicians leading up to Bernstein demonstrate that while Bernstein's celebrity helped broaden Mahler's popularity, he was not the sole champion of Mahler that he made himself out to be.

The Twenty-First Century Secular Church Organ: A Precedent at the Twentieth-Century Cathedral of Notre-Dame Alexander Meszler (Arizona State University)

Secularism in the western world is on the rise. Recent centuries of musical and cultural history construct the organ as a Christian instrument, so, in a secular age, the organ's livelihood is at risk. However, a case-study-analysis of twentieth-century French organ culture at the Cathedral of Notre-Dame reveals that the view of the organ as solely a sacred instrument is fundamentally flawed. Previous scholars have remained disturbingly silent about the effects of secularism in the twenty-first century as well as the numerous precedents for a secular church organ. Through a study of musical-thematic material in the organ compositions of cathedral organist Louis Vierne (1870-1937), I demonstrate that most of his works are not liturgical and are perhaps not even sacred. Following the model of Vierne, Pierre Cochereau (1924-1984) expanded the organist's role well outside the walls of the cathedral; though he published almost no music, his career brought him around the world and to the United States for no fewer than twenty-five tours. I argue that after Cochereau's sudden death in 1984, the fact that Notre-Dame appointed four organists to split the liturgical responsibilities at the cathedral solidified the honorary, largely secular role of this position. Finally, drawing on scholarship in the fields of political and social secularism, I link France's State-sanctioned secularism to the organ. I argue that a consideration of changing of societal demographics and a general critique of secular and religious politics is necessary if the organ has any hope of remaining vibrant in a secular age.

Session II: Sacred Music Before 1750 **Chair: John T. Brobeck (University of Arizona)**

The Good Thief in Byrd and Tallis's *Cantiones quae ab argumento sacrae vocantur*: A Study in Musical Anagnorisis Jeremy L. Smith (University of Colorado Boulder)

Although widely considered a landmark, and well-studied for its notable musical achievement, the jointly-composed collection Thomas Tallis and William Byrd published in 1575 and dedicated to their queen, *Cantiones quae ab argumento sacrae vocantur*, has never been properly assessed for the "argument" advertised in its title, nor for the sequential method the composers meticulously followed as a means of making their points to an elite audience of monarchs engaged in cultural diplomacy. Lack of attention to its narrative has not only obscured one of the chief political purposes of the set, it has also left unstudied a number of special dramatic techniques Tallis and Byrd utilized in the development of their story. One of the most compelling of these techniques involves their means of depicting the Good Thief, in Tallis's *Absterge me*. Following the classic dramatic method of anagnorisis (recognition), famously discussed by Aristotle, in a series of interrelated motets, Tallis and Byrd reveal the identity of one of the two men crucified with Christ in a way that forces the auditor not only to reengage with what they had just heard but also to appreciate more deeply, through experience, the key importance of the Thief's own soul-preserving act of recognition in the Passion story. The *Absterge* is of particular interest as it is the only one of the entire set of thirty-four motets for which no biblical or liturgical source for its text has been discovered. Furthermore, the composers used the same dramatic technique, but at different structural levels, to expose further elements of their "sacred argument" that have been uniquely identified in the present study.

Hidden Prayers: Re-Interpreting William Byrd's *Cantiones Sacrae* (1589) Alexandra Siso (University of Colorado, Boulder)

In recent years research has brought to light many different ways in which the Catholic composer William Byrd served as an active member of his religious community while maintaining nonetheless a close relationship with Queen Elizabeth I, the titular head of a Protestant nation.



Among Byrd's works that have sparked discussion along these lines, the motets published in *Cantiones Sacrae* (1589) are considered to be his most controversial and political compositions. Yet the set as a whole has always been viewed through the narrow interpretive lens of isolated works within the volume, and this selective approach has, ultimately, perpetuated a series of misunderstandings and misconceptions about its overall point and purpose. Furthermore, by analyzing only a selection of works within the collection, musicologists have neglected to notice the strong narrative that results from Byrd's deliberate organization of all of these motets into a comprehensive sequential structure. When read as a sequence, it emerges that Byrd's volume conveys a supplication for deliverance (motets 1-5), a lamentation for Jerusalem (6-7), a violent demand for justice (8-9), a demand to carry it through (10-14), and it ends with the certainty that justice will be brought out (15-16). Thus the set works as a meta prayer, which explicates, in turn, its ultimate political purpose.

This paper aims to frame the publication in the context of Byrd's challenging role as an activist in the Catholic community, and as a loyalist in the court of Elizabeth I.

The "Pseaumes de Mr de Noailles": *Cantiques spirituels* and the court of Louis XIV

Deborah Kauffman (University of Northern Colorado)

The seventeenth-century *cantique spirituel* is a religious text in French set to a borrowed or newly-composed melody. The simplest didactic *cantiques spirituels* were often strophic texts sung to well-known melodies and were used by Catholic religious orders for the education of the faithful in the catechism and for the reconversion of Protestants. Twenty-three *cantiques* titled "Pseaumes de Mr de Noailles" in manuscripts from the Maison royale de Saint-Louis at Saint-Cyr depart from typical didactic *cantiques* in both usage and style. Eleven have headings indicating their use during the Little Hours of the Divine Office, while thirteen are composed as *plain-chant musical*, a style of monophonic music used during the seventeenth century for new compositions in the Catholic liturgy, featuring melodies that resemble traditional Gregorian chant.

"Mr de Noailles" may be Anne-Jules duc de Noailles, and the texts the result of his reported 1699 commission to Jean-Baptiste Rousseau; five of the texts are certainly by Rousseau. Anne-Jules's son, Adrien-Maurice duc d'Ayen, may have contributed to the music. The duc, who married Madame de Maintenon's niece in 1698, composed a motet that was sung for Maintenon in 1700. It is unlikely that the duc wrote the *plain-chant musical cantiques*, since such music typically lay within the purview of church musicians. A plausible candidate is Guillaume-Gabriel Nivers, who was well known for his *plain-chant musical* compositions, and was *maître de musique* at Saint-Cyr, where the community observed the Little Hours. These modest works reflect close connections between the powerful Noailles family and Maintenon.

For What Purpose? J. Pachelbel's *Was Gott thut, das ist Wohlgetan* and Middle-Class Patronage

Shaun Stubblefield (Northern Arizona University)

Johann Pachelbel's vocal works occupy a small space within his overall compositional output—less than 100 works of the 500 attributed. Ranging from individual arias, sacred concertos (or cantatas), masses, and other liturgical compositions, many of these vocal works were composed during his tenure as head organist of the St. Sebald church in Nuremberg. But then remains the question of purpose, as his organist position neither required vocal compositions, nor did the St. Sebald's church liturgy allow for such compositions outside Saturday and feast day Vespers.

Pachelbel's cantata *Was Gott thut, das ist Wohlgetan* P. 487, based on the chorale by Samuel Rodigast (1649-1708), thus presents an opportunity to reevaluate its possible performance context and purpose of composition. This paper will closely examine Pachelbel's cantata, considering its text, musical structure, and possible performance venues in context of this 18th-century imperial city. More specifically, I will examine the cantata in the context of funerals, church services, and weddings, considering Pachelbel's work within the framework of extant liturgical rubrics to ascertain the work's original purpose. Ultimately, I argue that the only sound interpretation is one that posits the work as a commissioned wedding piece. As such, this cantata thus underscores the important role that middle-class patronage, seen especially with incidental music commissions, played in Nuremberg's musical life. Such examination will establish a clearer picture of the musical environment fostered in early 18th-century Nuremberg, while also shedding new light on the multifaceted composer Johann Pachelbel's cantata *Was Gott thut, das ist Wohlgetan*.



Session III: 19th-Century Ideologies and Receptions

Chair: Deborah Kaufman (University of Northern Colorado)

Robert Schumann's Chamber Music and His London Reception

Julie Hedges Brown (Northern Arizona University)

In mid-nineteenth-century London, performances of Robert Schumann's music exposed ideological, geographical, and class divides. In German regions by the 1850s, Schumann—once a symbol for progressivism—had become redrawn by Wagnerians as a conservative aligned with Mendelssohn. In mid-century England, however, critics polarized Schumann-the-eccentric-modernist against Mendelssohn-the-classicist.

Schumann's chamber music provides a significant, as-yet-unexplored lens for understanding these perceptions. The first institutional performance of Schumann occurred in 1848 at the exclusive Musical Union: there the Op. 47 Piano Quartet struck critics as "devoid of merit" while a Mendelssohn string quartet was "masterly"—a contrast that reverberated in reviews for years. In 1853, one critic asserted that the chamber works betrayed Schumann's "superficial knowledge" of music, undermining any claim that he and "Brother Wagner" could "extinguish Mendelssohn."

As more affordable concert venues developed, Schumann's music found a wider audience, which generated a growing divide between critical and public opinion. Especially important were the Popular Concerts (founded 1859), which—like the Musical Union—prioritized high-quality chamber-music performances, but attracted huge audiences (c.2000) through affordable pricing. The first Schumann work performed was the Op. 44 Piano Quintet, in 1862: critics claimed it left an "unfavourable impression," yet it proved successful enough to warrant another performance. During her 1865 tour, Clara Schumann reconsidered her venues in light of growing popular enthusiasm for her husband's music. Leaving the Musical Union, she joined the "Pops," participating in 100+ concerts and witnessing the rise of Robert as the most-performed composer after Beethoven—the position long held by Mendelssohn.

Liszt, Wagner, and Judaism in Music

Jay Rosenblatt (University of Arizona)

Richard Wagner's most notorious essay is, without question, "Das Judenthum in der Musik." It was first published under a pseudonym in the *Neue Zeitschrift für Musik* in 1850 and reprinted in expanded form under Wagner's own name as a small book in 1869. His principal thesis is that musical creativity is not possible for a Jewish composer, and his examples are Mendelssohn by name and Meyerbeer by implication. Although anti-Semitism was common throughout this period, Jacob Katz observes, "*Judaism in Music* was almost without parallels" (*The Darker Side of Genius*).

Franz Liszt was Wagner's greatest supporter and close friend. Nevertheless, he was shocked by the initial publication of Wagner's virulent essay, to the point where he felt it necessary to ask Wagner if he was the author. There is no evidence that Liszt ever addressed Wagner on this subject, but he did find public ways to respond to Wagner's ideas. Most prominently, Liszt programmed the music of Mendelssohn and Meyerbeer in a series of concerts "designed to display the artistic development from Beethoven to Wagner in one cycle of outstanding artistic moments." He also wrote articles that discussed music by Mendelssohn and Meyerbeer, part of his series of "Dramaturgische Blätter" that considered the most important musical and dramatic works of the past and present, and which were published in the same journal as Wagner's essay. Thus without confronting Wagner directly, Liszt defended the contributions of Mendelssohn and Meyerbeer and supported their place in contemporary music.

Ossianism, the Bardic Style, and Nineteenth-Century American Aesthetics in Dvořák's *New World Symphony*

Janice Dickensheets (University of Northern Colorado)

Fueled by Enlightenment fascination with knowledge derived from ancient cultures, James Macpherson's Ossianic poetry exploded upon the western world. Though plagued by continual controversy surrounding their authenticity, these poems inspired Romantic-period works of literature, theatre, and music throughout Europe and America, and helped give birth to the bardic style in music—a style that conjures the ancient realms of epic poetry through narrative techniques that mirror those of Macpherson.



Central to Ossianism is the evocation of the “cultured primitive,” which strongly resembles Jean-Jacques Rousseau’s “noble savage.” While impossible to connect Macpherson and Rousseau, Fiona Stafford, in *The Sublime Savage*, states that Macpherson’s view of Celtic society aligned well with Rousseau’s philosophies, thus creating a fascination with exiled heroes and loss of paradise. In America, a growing movement toward “primitivism” emphasized the organic unity between man and nature, an idea that aligned with Transcendentalist values, suggesting that Ossian’s appearance in the New World may very well have impacted nineteenth-century American artistic aesthetics.

Dvořák’s ninth symphony embraces a particularly American-style Ossianism. As a whole, the work epitomizes the bardic style, rendered with Indianist sensibilities. It is framed by melancholic other-worldly chords signifying the voice of the bard, heroic characters fight valiantly and die in battle, and it features a story within the story: a story of lost or forbidden love. The cultured primitive is set amid the tempest of battle or storm, surrounded by melancholy, and death—Ossianic imagery rendered in an Indianist manner, a common voice in nineteenth-century American artistic aesthetics.

“Above All Other Nations”: French Organ Encounters at the 1893 Chicago World’s Fair
Glen Hicks (Arizona State University)

Following the Civil War the relationship between Americans and pipe organs became increasingly secularized. As organists moved from churches to newly-built concert halls in cities such as New York and Boston, performers and composers looked to European organ masters for guidance and inspiration. Among these masters was the internationally renowned French organist, Félix Alexandre Guilmant (1837-1911). Guilmant inspired a nation of American organists in their search for a national style. The forty recitals he performed at the 1893 Chicago World’s Fair introduced a generation of Americans to a new world of possibilities in repertoire, registration, and composition, a world ruled by France at that time. His repertoire for these recitals emphasizes the cosmopolitanism fostered in Parisian salons and opera houses, along with the hybridization of French, German, English, and Italian influences which became synonymous with nineteenth-century France. Guilmant’s performances offered new programming and new musical languages for American organists and composers to emulate.

The events surrounding Guilmant’s presence in the United States in 1893 provide important perspectives on the complex struggle for identity that plagued many American composers and musicians throughout the nineteenth century. In this paper, I analyze the cosmopolitan qualities of the repertoire Guilmant played for his first two recitals at the 1893 Chicago World’s Fair. I blend archival information with current scholarship on musical cosmopolitanism and nationalism to define the qualities that simultaneously globalized the French Organ School as the ideal and ignited debates on American identity.

Session IV: Baroque and Neo-Baroque (ends at 6:30 p.m.)
Chair: Jeremy L. Smith (University of Colorado)

Why Striggio was Not on Monteverdi’s Side: *Orfeo* (1607), Academy Culture, and the Staging of the “Artusi Controversy”
Joel Schwandt (Boston Conservatory)

Musicologists have addressed the “Monteverdi-Artusi Controversy” on various topics, including compositional philosophy (Palisca 1985, Carter 1992, Ossi 2003), court politics (Siegele 1994), gender (Cusick 1993), and religious philosophy (Carter 2012). This paper demonstrates how the polemic was “staged” in the first productions of *Orfeo*, which was hosted by the Mantuan Accademia degli Invaghiti (of which librettist Alessandro Striggio was a member). The academy members’ writings on music—including Muzio Manfredi’s poem praising Artusi from the first contribution to the debate (*L’Artusi*, 1600), and a *dichiarazione* on music by Stefano Guazzo—resonate with the Bolognese theorist’s views, not only in the echo of Plato’s warning against musical novelties that violate the rationality of the “old order” (*Republic* IV.424), but also the umbrage taken by members of the ruling classes (i.e., aristocracy and clergy) when their authority was challenged by “mere practitioners.” This philosophical conflict is manifested most vividly in *Orfeo* through the contrast between the older and newer musical styles of La Musica’s Prologue and Orpheus’s “Possente spirito”: while the former features the modest, balanced lines and ordered structures of the *prima pratica*, the latter’s unbalanced lines and “empty virtuosity” illustrate what Artusi and the Invaghiti viewed as the irrational “corruptions of modern music.” These two selections also demonstrate



Monteverdi's response *in pratica*, since they clearly "satisfied the ear" of Duke Vincenzo—who frequently embraced modern styles in an effort to increase the city's civic prestige—leading to commissions for multiple musico-theatrical works the following year (including the rightly celebrated *Arianna*).

Eric Chafe's Method of Seventeenth-Century Harmonic Analysis: Perspectives from Continuo Treatises

Clémence Destribois (Brigham Young University)

If many scholars have acknowledged the relevance of Eric Chafe's model for the analysis of seventeenth-century music, Chafe has also been criticized for his lack of engagement with contemporaneous treatises to support his ideas. Paul Walker, for instance, suggests that writings on music from Zarlino to Bernhard should be systematically scrutinized for clues that would strengthen Chafe's points.

Following Walker's suggestion, this paper proposes to examine if such clues are present in principles of continuo accompaniment as found in seventeenth-century treatises. Some scholars such as Henry Burnett have partly addressed that issue from the standpoint of modal theory, but no one has specifically examined Chafe's model in the light of treatises discussing continuo accompaniment. Because Chafe's model is strongly vertically oriented, continuo treatises are an invaluable resource as they reveal aspects of seventeenth-century harmonic thinking from a practical standpoint.

The paper summarizes my findings in the treatises of Francesco Bianciardi, Agostino Agazzari, Adriano Banchieri, Galeazzo Sabbatini, Lorenzo Penna, and Bartolomeo Bismantova with an emphasis on guidelines for chord successions and alterations allowed in *cantus durus* and *cantus mollis*. It explores the implications of these guidelines in relation to the scalar systems of the period (*cantus durus* and *cantus mollis*) and compare them to Chafe's ideas. This paper argues that a close analysis of these treatises partly corroborates and provides some historical grounding for Chafe's model of analysis.

Hybridity, Virtuosity, and the Forgotten Chamber Music of the French Violin School

Michael Ward (University of Colorado, Boulder)

The chamber music of the French Violin School has long been ignored. Pierre Baillot (1771-1842), Pierre Rode (1774-1830), and Rodolphe Kreutzer (1766-1831) were violin virtuosos who either studied or followed the great Italian violinist Giovanni Battista Viotti. Although they were not only composers, but chamber musicians, professors at the Conservatoire, and leaders of major Parisian musical institutions (including the Opéra), their chamber music has been ignored because modern scholars tend to assume that the music is an attempt to reckon with Viennese classicism.

My paper will discuss aspects of some of the string quartets of Rode, Kreutzer, and their teacher, Viotti and re-evaluate their relationship with Viennese classicism. I argue that these works are part of a hybrid tradition, one that historians have forgotten because they have missed its generic markers. I will analyze formal and textural aspects of the three composers' virtuosic chamber music, showing that elements of the concerto, which also relates to vocal music, frequently appear in examples of this chamber music. This music thus relates more to the concerto tradition of Corelli and Viotti rather than to Mozart and Beethoven's chamber music.

The "virtuosic" chamber music of the French Violin School is a rich and important area of musical research. A product of some of the most prominent musicians of the era, this repertoire offers an opportunity to better understand nineteenth-century European chamber music in general, especially music that does not neatly fit the Viennese tradition, and it has not yet been adequately examined.

Session V: New Analytic Perspectives on 20th-Century Music

Chair: Lindsey Macchiarella (University of Texas El Paso)

Music and Architecture in the Personal Performance Spaces of Frank and Olgivanna Lloyd Wright

Maxine Fawcett-Yeske (United States Air Force Academy)

American architect Frank Lloyd Wright (1867-1959) designed and realized some remarkable cultural venues—from the Solomon Guggenheim Art Museum to the Crescent Opera House, part of Wright's Plan for



Greater Baghdad presented to King Faisal and Crown Prince Abdul Ilan and later redesigned as the Grady Gammage Auditorium for Arizona State University. Among Wright's most intriguing, but less studied, cultural spaces are the gathering places he created closest to home, for the musical and dramatic performances that enriched his personal life and that were shared with family, friends, and an intimate circle of acquaintances.

This interdisciplinary study explores the history and design of the Hillside Theater at Taliesin in Spring Green, Wisconsin, and the Cabaret Theater and the Pavilion both at Taliesin West in Scottsdale, Arizona, and examines the unique synergy between the venues and the music and dance performed within them. Recent scholarship and publications have brought to light the creative impulses of Wright's wife of 35 years, Olgivanna Lloyd Wright. A native of Montenegro, Olgivanna Milijanov Lazovich Hinzenberg Lloyd Wright (ca. 1896-1985) was well-traveled and widely-educated. Germane to this study are Mrs. Wright's over 40 eclectic musical compositions, which found voice in the Wright's personal performances spaces. Enhanced by architectural drawings, audio recordings, and rare video footage, this paper sheds light on both the form and the function of the performance spaces that Frank and Olgivanna Lloyd Wright personally cherished and provides a fascinating perspective from which this couple's lives have rarely been considered.

Neo-Riemannian Analysis: A Bridge Linking Topic Theory and Film Music Scholarship

Daniel Obluda (University of Colorado, Boulder)

Released in 2014, the *Oxford Handbook of Topic Theory* (OHTT) gathers and synthesizes topical scholarship produced since Leonard Ranter's seminal work, *Classical Music: Expression, Form, and Style* (1980). While many of the volume's contributors promote the benefits of applying topic theory to postclassical repertoires, the articles in the OHTT focus exclusively on eighteenth-century music. In addition to his systematic study of topics, Raymond Monelle sought to expand topical analysis beyond music of the Classical period. Jonathan Bellman, Byron Almén, Janice Dickensheets, and others have all used this framework to reveal new topics in art music from the nineteenth and twentieth centuries, but surprisingly few scholars have attempted to apply topical analysis to film music.

I believe topic theory is an invaluable framework for film music scholarship, because it enables one to identify semiotic relationships in diverse and highly dynamic repertoires. Unfortunately, harmonic analysis has historically been an obstacle in the application of topic theory to film music, largely because it can contain short thematic ideas that are often combined with a harmonic language that produces emotive energy through abrupt, chromatic chord changes. In the last decade, theorists Frank Lehman, Scott Murphy, and Matthew Young have demonstrated how Neo-Riemannian analysis can reconcile these issues of economy and non-diatonicism. In this paper, I will examine this recent scholarship and through musical examples taken from a wide variety of Hollywood films, I will demonstrate how Neo-Riemannian analysis can overcome analytical issues that have complicated the use of topic theory in film music scholarship.

Deep Ecology in Music: The Reduction of Hierarchical Structures in the Music of Pauline Oliveros

Anne-Marie Houy Shaver (Arizona State University)

Hierarchical philosophies pervade Western culture and rationalize the divide between humans and the nonhuman environment. As an extension, this mindset of division presents itself in much of Western classical music. While persistent, these philosophies have faced considerable opposition since the 1960s by a variety of ecologically-founded stances and left a mark on post-World War II music. This paper examines how the philosophy of deep ecology, pioneered by Arne Naess and George Sessions, is reflected in the music of Pauline Oliveros – a perspective that music scholars have not yet explored.

As a composer Oliveros often used non-Western ideas, ecologically-motivated listening, found environmental sound, electronics, and improvisation, challenging established Western compositional paradigms. Her method of Deep Listening, involving listening to all sounds at all times, reduces composer-performer-audience hierarchies, effectively illustrating key principles of deep ecology. I will illustrate her creative practice, wherein hierarchies are questioned and minimized, with close readings of selected examples from her *Sonic Meditations*. I argue that Oliveros's Deep Listening practice can be used as a tool to encourage community engagement and merits more exploration in the domain of listening pedagogies and practices.



This project draws on Oliveros's own writings and research about her work, as by Feisst, Juett, Kipperman, Mockus, Setar, Schloss, Sordahl, Von Glahn, and Young. It takes into account related work by such contemporaries of hers as Cage and Schafer and considers the lineage of Oliveros's Deep Listening Institute. Viewing Oliveros's work through deep ecology offers new perspectives to both ecomusicological studies and Oliveros scholarship.

Six Litanies for Heliogabalus: John Zorn and the Theatre of Cruelty
Morgan Block (University of Arizona)

The experimental music of John Zorn (b. 1953) presents an array of theoretical and hermeneutic obstacles. Standard criteria for analyzing Western art music—specifically the uncovering of deep, organizing structures—are not a fitting means for approaching Zorn's music, which is oriented toward the surface level. John Brackett notes that- "sections of noise, etc.—might be translated in an analytical setting as 'this happens then this happens then...' *ad nauseum*." Though it may seem we are not equipped with the proper set of tools to understand Zorn's compositional processes or expose coherent meaning in his music, this paper extends concepts introduced by Michael Klein and Robert Hatten—specifically: intertextuality, gestures, topics, and tropes—as an analytic basis for my interpretation of Zorn's *Six Litanies for Heliogabalus* (2007).

I interpret *Six Litanies for Heliogabalus* as an intertextual connection between the composer John Zorn; French dramatist, philosopher, and founder of the Theatre of Cruelty, Antonin Artaud; and the 25th Emperor of Rome, Marcus Aurelius Augustus, posthumously called Heliogabalus. This analysis renders each of these individuals as a text that is fundamental to my interpretation, and dissects the musical surface to demonstrate that *Six Litanies for Heliogabalus* is Zorn's rebellion against Western music. Zorn is musically rendering the ideologies of Artaud's Theatre of Cruelty—a movement decrying Western theater, as described in his book, *The Theater and its Double* (1938)—and usurping the Western music tradition by establishing chaos as the musical norm.

Session VI: Music on the Border
Chair: Matthew Mugmon (University of Arizona)

Women, War, and the Piano in Nineteenth-Century Mexico: Mexican Musical Life in the Newberry Library's Collection of piano pieces
Adriana Martinez Figueroa (Arizona State University)

During the nineteenth century, the piano became the center of private and public musical life, leading to the rise of professional virtuosos and the mass production of salon music for the amateur. Scholars characterize these amateurs as primarily middle- and upper-class women whose piano playing was carefully regulated. Many amateurs collected their music and bound it in volumes that, until recently, had received little scholarly attention.

This paper examines one such volume, held at the Newberry Library in Chicago, and identified simply as "[Collection of piano pieces and some vocal music published for the most part in Mexico]." The volume contains eighteen pieces mostly for piano, including variations and fantasies on opera themes, waltzes, polkas and marches. Among these are a march by a previously unknown female composer, apparently about the U.S.-Mexican War; and a fragment of a piano battle with no title or author attribution, on the subject of Mexico's Independence War. The latter piece turns out to be a previously unknown copy of Juan Antonio Gómez's "Gran pieza histórica de los últimos gloriosos sucesos de la guerra de la independencia" (1844).

The Newberry *Collection* contributes to an increasingly clearer image of 19th-century Mexican musical life, in which we find a salon repertoire that was not only a mindless hobby for bourgeois *señoritas* and their admirers, but which was also a territory in which important aesthetic and political battles were fought, including the growing schism between the "classical" and the "popular," and the discourse of Mexico's nascent nationalism.



Fences as Sonic Bridges: Glenn Weyant's Musical Activism at the U.S.-Mexico Border

Sabine Feisst (Arizona State University)

In the United States, concerns over security along the US-Mexican border have received much attention for more than two decades. Migrants and human drug traffickers traversing this border have been blamed for economic and safety problems in the U.S. and propelled the George W. Bush administration in the early 2000s to fortify and militarize it through heavy fencing and surveillance. In 2017 President Donald Trump ordered the replacement of existing fencing through construction of a continuous border wall made of concrete. This project's backers have had little concern about its dramatic consequences for the borderland's inhabitants, least about its effect on the land's delicate sonic ecologies marked by the sounds of migratory and endangered animals and the manifold multicultural practices nurtured by frequent border crossings. This paper first examines the border's rich aural space and surveys musical anti-border wall activism by Ofelia Rivas, Richard Lerman and others. Then it focuses on composer Glenn Weyant's musical documentation of the changing US-Mexico borderland soundscape. Beginning in 2006 he has performed music on walls that divide the Sonoran Desert more often than other musical anti-fence activists. I will examine and contextualize his *Anta Project* which started in 2006 and show how it evolved into other endeavors such as *Mauerkrankheit* (2015). Building on research by such scholars as Andreas, Fox, Price, Rivera Servera/Young, Smith and personal interviews with Weyant, I will illuminate his philosophies and thoughts on art activism and planned responses to Trumpian border politics along with those of other politically engaged artists.

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RMSMT 2018 Abstracts ***(by Session)***

Session I: Serialism and Set Theory

Chair: Stephen Brown (Northern Arizona University)

Death Metal Dodecaphony: Partition Schemes in Ron Jarzombek's Twelve-Tone Music

Michael Dekovich (University of Oregon)

Studies of twelve-tone music rarely have occasion to intersect with popular music studies because twelve-tone technique rarely occurs outside of classical music. A body of examples from the death metal subgenre bridges this stylistic gap. Since 2005, guitarist Ron Jarzombek has consistently applied a version of twelve-tone technique to his compositions for the band Blotted Science.

This paper discusses the formal and harmonic language behind Jarzombek's twelve-tone compositions. These pieces often use a single row form (due to manner in which the tone row is visualized) yet contain diverse harmonic materials as a result of partitioning. Jarzombek's row construction and mosaic partitions reveal a strong preference for symmetrical set classes including the whole tone scale (6-35), hexatonic scale (6-20), octatonic scale (8-28) and diminished seventh chord (4-28), as well as triadic material and added-member chords. Partition schemes are used as leitmotives, paralleling Arnold Schoenberg's use of partition schemes in *Moses und Aron* as observed by David Lewin (1967), Michael Cherlin (1983), Jack Boss (2014) and others.

Something "Freakish": Broken Bodies in Ligeti's String Quartet No. 2

Demi Nicks (Florida State University)

The second movement of Ligeti's String Quartet No. 2 shows a reliance on inversional symmetry as an organizing principle, a normative trait in a considerable amount of atonal music. Straus has argued that inversional symmetry (its assertion, its disruption, its possible reestablishment) can be understood to engender musical narratives of disability—of bodies that move through time and space in atypical ways. Ligeti himself has expressed a related aesthetic affinity with mechanisms that are broken.



My analysis, informed by Ligeti's interests and aesthetic values, offers a new perspective of his work through the lens of disability studies. I argue that the second movement of Ligeti's String Quartet No. 2 contains a perceptible disability narrative of chaos (the breakdown of balance and symmetry, the threat of never reaching closure) turned acceptance (an affective shift in the final measures allowing contentment and closure).

If a functioning musical machine is one whose processes unfold in regular, normal ways, Ligeti's musical machines are definitely broken. This musical body is impaired, but there is no impetus to overcome the impairment. Rather, its potentially problematic or "abnormal" features are claimed and reframed as positive, desirable aesthetic assets.

Fantasia as Form: Logic and Freedom in Schoenberg's *Phantasy for Violin and Piano Accompaniment*, Op. 47
Rina Sugawara (University of Minnesota)

Form in Schoenberg's mature works exhibit a unity and coherence that is based upon the relational aspects of his twelve-tone system as well as the working out and expression of the musical idea, or *Gedanke*, that those implicit tonal relationships comprise. Fantasia is developed further to deviate from this logic, described by Schoenberg (1964) as similar to a rhapsody in its improvisatory construction but containing effective passage work. Carl Dahlhaus (1987) speculates that a turn to aleatory techniques and improvisation is a natural consequence to counter the extreme rationalism of serialism. In Schoenberg's *Phantasy for Violin and Piano Accompaniment*, Op.47, the composer seems to toy with reconciling these two extremes. It exhibits the logic of ordered hexachords and their organization into harmonic areas (Lewin, 1967), while also temporarily deviating from them for harmonic and melodic possibilities liberated from the rigid system. Given the psychoanalytic sense of the term phantasy, it seems curiously appropriate that his fantasia attempts to organize subconscious impulses, like those that drive improvisations, under the conscious rationality of mature serial technique and form. Thus, Schoenberg's fantasia exhibits two opposing compositional priorities at work: the logic of mature form and the freedom of expression unrestricted by the twelve-tone system. It is neither perfectly organized nor purely improvisatory because one cannot exist without hindering the other. Yet, their co-existence through fantasia as form is a sort of equilibrium.

Session II: 20th-Century -isms
Chair: Mitchell Ohriner (University of Denver)

A Gestural Basis for New-Music Analysis
Sara Everson (Florida State University)

The music of the post-serial avant-garde is underserved by many analytical methodologies. This paper extends Hatten's theory of musical gesture, as well as elements of phenomenology, to demonstrate gesture-based analyses of works by Gubaidulina and Sciarrino. Analysis at this level honours the audible sonic complexity of these works despite their thin appearance on the score. I show how gestures are the expressive agents that bring about the change the music experiences. By prioritizing the expressive elements, extending Hatten's theory of gesture, and drawing from phenomenology and associative analysis, I show how these works are shaped by their constituent gestures.

A Computational Approach to the Analysis of Olivier Messiaen's *Preludes* (1928-29)
Jennifer Harding (Florida State University)

When Oliver Messiaen compared his *Préludes* (1928-29) for solo piano to those of Debussy, he stated that, "the music differs from that of Debussy by its use of my 'modes of limited transpositions,' which are already very marked and even combined" (Samuel, 1976). My investigation begins with Messiaen's claim that his modes are "marked" in this piece. I use a computational approach to determine how Messiaen's modes of limited transposition and the diatonic collection are used in each prelude, and compare my results to the analysis by pianist Madeleine Hsu (1996). I demonstrate how this computer-aided approach confirms, clarifies, and problematizes Hsu's analysis. By comparing the computer's output to a pre-existing analysis, I demonstrate how the program is reliable in situations where the pitch material strictly adheres to a particular collection, and can identify passages where the limitations of the program demand the musical intuitions of the analyst.

I give special attention to preludes 2 and 4. Hsu claims that prelude 2 is "largely in F# Minor, 'colored' with the first transposition of Mode 2 [Oct01]" (Hsu, 1996). The computer-generated analysis confirms the strong presence of the Octatonic 01 collection in four distinct areas of the movement. In her analysis of the fourth prelude, Hsu says that,



“Mode 7 is the one basically utilized in several transpositions” (Hsu, 1996). The computer program clarifies which transpositions of mode 7 are present throughout the movement, and suggests that Messiaen’s mode 6 controls portions of the movement.

Making the Spectral, Corporeal: Embodied Cognition and Expressive Performance in Grisey’s *Prologue*

Joseph R. Jakubowski (Washington University in St. Louis)

Many studies of Spectralism prioritize compositional structures over perceptual concerns. Yet it is the perceptual aspects of the music that Spectral composers emphasize most in their writings. Further, many analyses of Spectralism elide the role of performers, even though the presence of live musicians distinguishes Spectralism from electroacoustic music, an earlier style that shares many of Spectralism’s techniques and concepts.

By contrast, this paper develops a perceptual and gestural analysis of Grisey’s solo viola piece, *Prologue* (1976). I draw on recent work on embodied cognition, which has shown that cognitive reasoning originates in physical experience (Lakoff and Johnson 1999), and that mental imagery entails cognitive simulations of actions (Mimetic Motor Imagery, Cox 2016; proprioception, Acitores 2011). Consequently, gestural understandings shape our perceptions of timbre, rhythm, and form, and support cognitive processes including segmentation, categorization, and hierarchization. Moreover, as performers interpret music, they alter their gestures and move in non-sound producing ways (expressive gestures), subtly affecting our perceptions and inspiring agential readings of form.

The paper unfolds in two parts. First, I explore implicit gestural understandings of *Prologue*—the simulated, imagined gestures through which we reason about its timbre, rhythm, and form. Second, I scrutinize one musician’s actual gestures in an analysis of a live recording, focusing on the role of expressive gestures in communicating form and expressive content. My analysis recasts *Prologue*’s form as a series of actions generated by a performer and perceived in gestural terms, thereby escaping Spectralism’s acoustic origins to consider its status as expressive artistic activity.

Session III: Rock Theory

Chair: David Bashwiler (University of New Mexico)

Single-Tonic and Single-Scale Systems in Rock Music

Brett Clement (Ball State University)

Although there is a large body of scholarship on rock’s harmonic progressions, relatively little work has been done to conceptualize long-range tonal relationships in songs. One wonders, for example, whether rock music exhibits anything comparable to Schenker’s monotonicity. This presentation addresses this issue by defining two contrasting tonal systems: (1) single-tonic, which utilize tonal processes that maintain a single tonic, and (2) single-scale, which are unified by adherence to a single diatonic scale. In general, single-tonic systems feature parallel modes, chromaticism, and tonal stability, while single-scale systems exploit relative modes, diatonicism, and tonal ambiguity.

My presentation offers a methodology for interpreting the pitch structures that support each system. Single-tonic systems are divided according to whether they feature a major tonic chord or a minor tonic chord, each permitting characteristic chromatic chords. In contrast, single-scale systems are less likely to remain beholden to a single tonic, and therefore often highlight ambiguity. While much analytical attention has been to Ionian and Aeolian tonic ambiguity, I outline some of the analytical options for single-scale systems by discussing songs that exploit the less common modal tonics. The final portion of my talk analyzes songs that do not clearly belong to either of the two systems, exhibiting instead a combination of techniques associated with them. In sum, the approach introduced in this presentation establishes a foundation for understanding the relationship between surface harmony and global tonality in rock.

Sentential Structures in Rock Music

Don Traut (University of Arizona)

This paper explores the extent to which sentence structure functions in pop-rock music. While no one doubts the presence of this formal function in popular music in general, no one has undertaken a serious study of sentence structure in rock. Given rock music’s unique harmonic tendencies, it might seem that instances of sentence structure



could be a rarity. However, recent writings that problematize strict definitions of the form suggest that sentence structure can be more inclusive than some would have us believe. With these points in mind, the paper presents phrase analyses from dozens of rock songs that exhibit aspects of sentential structure. In some cases, the phrases exhibit truly well-formed sentence structures, as in “Every Breath You Take” by The Police or Billy Joel’s “The Longest Time.” In other cases, the “short-short-long” (SSL) proportional grouping structure of a sentence is present, but other aspects of the phrase weaken its sentential effect. What emerges is a spectrum of sentential practice in rock music, making this study an early step toward deeper understanding of the role this important formal function plays in rock repertoire.

The Space Between: Connecting Narrative and Tonal-Center Relationships in the Music of Dave Matthews Band Micheal Sebulsky (University of Oregon)

Modulation, a common aspect of rock music harmony, is implicitly connected to narrative. Shifts in narrative, often by dramatic and/or manic means, are frequently paired with tonal-center modulation to non-closely related keys. This case study focuses on the music of Dave Matthews Band. The group’s catalogue contains many songs that possess the modulation-narrative paradigm. The study explores new systematic relationships through analyses of three representative songs: “Pantala Naga Pampa,” “Rapunzel,” and “When The World Ends.” Furthermore, the employment of Neo-Riemannian transformations showcases analytical connections between non-closely related tonal-center modulations, while also highlighting parsimonious voice leading within song sections.

The main character portrayed in band’s “Pantala Naga Pampa” and “Rapunzel” (regularly performed as a single unit) grows increasingly manic after the loss of his love interest. His love transmogrifies into obsession and mania, accompanied by vacillating tonal centers, analyzed as paired Neo-Riemannian PL and LP transformations. A similar manic love story is uncovered in the band’s “When The World Ends.” Apocalyptic realizations of the main character’s imminent demise are paired against his insatiable lust. The main character’s inability to reconcile his soon-to-be ending existence with his carnal desire is manifest in the song’s tonal-center shifts. These modulations are analyzed as pole-to-pole motions within Richard Cohn’s hyper-octatonic cycles. Modulation is a forerunner of improvisation. Further study establishes the importance of modulation for “jam” sections, the addition of purely improvisational forms to the song’s existing structure. Jams alter existing song form, and create a need for new means to analyze song forms.

Ternary Forms in Rock

Matthew E. Ferrandino (University of Kansas)

Formal scholarship in rock music has catalogued a number of recurring structural archetypes: verse/chorus, strophic, song form (AABA), through composed, and terminally climactic. Ternary forms, however, have gone without mention in this body of literature, potentially considered a statistical outlier. In this paper I offer several instances of ternary forms in rock music and show that they are used in a variety of ways to both push the boundaries of rock conventions and to structurally complement musical meaning and/or narrative. Starting point for considering ternary form in more depth in rock music as well as other genres.

Rock music contains several variations beyond straightforward ABA Ternary Form (TF). I offer five additional types of ternary form for consideration. Embedded Ternary Forms (ETF) are examples where one of the ternary sections (A or B) can be described as another form type such as verse/chorus or strophic. In Augmented Ternary Forms (ATF), the ABA structure is supplemented with an intro and/or outro section. In Precipitous Ternary Forms (PTF), the return or A material is abrupt and unprepared. Track-Based Ternary Forms (TTF), consist of three consecutive tracks on an album where the first and third are related. Finally, Hegelian Ternary Forms (HTF), the formal structure represents a diachronic presentation of thesis (A), antithesis (B), and synthesis (A) realized musically through harmony, melody, timbre, rhythm, and/or lyrics.

These categories are neither mutually exclusive nor exhaustive and are meant primarily as a starting point for considering ternary form in more depth in rock music as well as other genres.



Session IV: Meter and Temporality

Chair: Jim Bungert (Rocky Mountain College)

Metric Complexity, Lyric, and Groove in Selected Verses and Tracks of Eminem Mitchell Ohriner (University of Denver)

This presentation reframes the concept of groove in the rapping voice and introduces the concept of the groove class. Following Cohn's "Platonic" funky rhythms, a groove in my construal, is an idealized, repeating combination of inter-accent durations, restricted to 2 or 3 sixteenth-notes, that sum to one measure. Further, I introduce an algorithmic segmenter that partitions a rapped verse into groove sequences. This algorithm selects from all viable grooves at a given moment, prioritizing those that are longer and more conformant to the sounding accentual pattern.

These grooves differ in metric complexity, a summation of the metric "weakness" of those positions within the meter that carry accent. In three analyses, I demonstrate Eminem's use of this variable metric complexity, showing how trajectories of metric complexity mirror narratives within his lyrics both within and between verses in a track. This construal of groove and the algorithmic segmentation method has potential for theorists of rhythm in other groove-based musics. More so, the analyses in this presentation form a bridge between approaches to analyzing rap from the perspectives of musical rhythm and poetry. While these approaches have much to offer each other, as yet they rarely intersect.

Toward Metric Stability: The Interplay of Meter, Syncopation, and Hemiola as Formal Process in Brahms's *Violin Sonata No. 1 in G Major, Op. 78* Matthew Stanley (University of New Mexico)

This analysis focuses on the modeling of newly revealed rhythmic and temporal curiosities in Brahms's Violin Sonata No. 1 in G Major, and explicates their role as formal devices. These unique structures, many of which have yet to be described in the literature, contradict and obscure the notated meter of the musical surface in distinctive ways. Their presence, along with changes in the surface textures of each movement, structures the large-scale form of the sonata so that it trends toward metric stability over the course of its three movements.

The first goal of this analysis is to model these curiosities and their effects on musical meter using Justin London's cognitively-based theory of metric well-formedness. The second goal of this analysis is to use Pete Petersen's rhythmic components theory to observe which aspects of the musical surface contribute to these phenomena. This modeling results in a "rhythmic profile" that offers insight into how the meter is undermined and disrupted. Finally, this analysis argues that the prevalence of these meter-obscuring phenomena diminishes over the course of the piece, analogous to the building and releasing of tension so common to consonance and dissonance in tonal music.

Temporality and Disembodiment in Alvin Lucier's *I am sitting in a room* Anna Fulton (St. Olaf College and Eastman School of Music)

Alvin Lucier's experimental piece for voice and tape, *I am sitting in a room*, vividly imagines how time and re-listening can behave as disembodied forces on the voice. The repeated cycle of speech played back into a room and recorded again amplifies the resonant frequencies of the room, slowly dissolving the speaker's voice and allowing an aleatoric and ethereal soundscape to emerge. Over the course of the forty-minute work, lengthy segments of repeated speech give way to short, indeterminate repetitions of pitch clusters; both long- and short-form repetitions affect temporality through their influence on anticipatory attending and states of flow and trance. Coupled with the literal erasure of the voice, these repetitions highlight the role time plays in our conception of embodiment, in contrast to electroacoustic music's typical emphasis on physical manipulations of the voice. Each subsequent repetition in *I am sitting in a room* suggests that the room is rehearing—and in response, reshaping—the voice each time it returns. I argue that, for the listener, it is possible to perceive the distortions in the work as the product of our own hearing, turning the experience of disembodiment back on ourselves through an imaginative relationship with the music.



“Old, Weird America”: Metric Irregularities in Harry Smith’s *Anthology of American Folk Music*
Nancy Murphy (University of Houston)

The 1952 release of Harry Smith’s *Anthology of American Folk Music* is often credited with influencing the 1950s and 60s American folk revival. This general influence on mid-century songwriting has been established, but we can also more specifically position it as a precedent for the kinds of metric irregularities found in folk-influenced 1960s singer-songwriter music, particularly Bob Dylan’s early songs. The 84 tracks on the three-volume *Anthology* include “old” songs from folk, blues, old-time, country, Cajun, and gospel genres that were originally released between 1927 and 1932. In the 1960s folk scene, versions of songs from the *Anthology* were performed by artists like Bob Dylan, Joan Baez, and Dave van Ronk, who referred to the collection as a “bible” for songwriters. In this study I investigate how metric irregularities found in the “Ballads” and “Songs” volumes of the *Anthology* result from preferences for grouping guitar strumming, changes of harmony, and accentual-melodic cues at various levels of metric hierarchy and how these irregularities are employed in text expression. The “weird” meter found in Smith’s *Anthology* situates these early twentieth-century recordings as precedents for the similar use of flexible meter in folk-influenced songwriting of the latter half of the century.

Session V: The Mendelssohns
Chair: Dickie Lee (Colorado State University)

Chromatic Evolution: V-of-iii as a Dominant Substitute in Felix Mendelssohn’s *Songs without Words*
Faez Abdalla Abarca (University of Arizona)

In biological evolution, a living population evolves when it is exposed to the selection pressures of a new biological medium. Analogously, in my chromatic evolution a chord “evolves” when it is exposed to a new chromatic medium, forcing it to adapt and harmonically modify its pitch content. This is a process by which a diatonic chord is progressively transformed into a chromatic substitute, over a span of several similar works, without losing or modifying the chord’s resolution tendencies, harmonic function, or formal location.

Felix Mendelssohn’s *Songs without Words* are ideal candidates for an “evolutionary” analysis. Since the vast majority of these pieces share the same ternary form, it is possible to consider a specific harmonic choice that consistently occurs in a precise location within the form: the pre-recapitulatory harmony (i.e., the chord that precedes and prepares the return of main theme in the recapitulation). A close assessment of this repertoire reveals that all of the early pieces (1829 to 1832) possess a root-position pre-recapitulatory dominant. However, in the late pieces (1845), this option is replaced by a highly chromatic alternative: the dominant of the mediant.

From a Schenkerian perspective, I will demonstrate how this intriguing harmonic tendency can be explained as a process of chromatic evolution, by which the late prominence of pre-recapitulatory V-of-iii results from the harmonic transformation of the early root-position dominant, mediated by a long middle period of harmonic exploration.

Why Are The Roses So Pale? Closure in Fanny Mendelssohn Hensel’s Op. 1, No. 3
Emily Barbosa (Indiana University)

Closure and finality in common practice tonal music are experiences that one expects; when the last note of a piece is played or sung, the piece most often sounds tonally and gesturally closed. In Fanny Mendelssohn Hensel’s Op. 1, No. 3, “Warum sind denn die Rosen so blaß?,” however, this is not the case. The poetic narrative is filled with symbolism, images, and expressions of unrequited love, and the poem ends with an unanswered question. Indeed, the answer seems unattainable. Thus, there is a tension between the sentiments expressed in the poem and the traditional goals of tonal music.

With Schenkerian analysis, the idea of closure is represented by, and achieved through, the fundamental structure. In *Free Composition*, Schenker characterizes the fundamental structure as goal-directed motions, and suggests that all tensions and efforts in a musical work cease with the close of the fundamental structure. This is not the case in Hensel’s Op. 1, No. 3. In this paper, I will show that the presence of the fundamental structure plays an essential role in helping achieve the open-endedness of this piece: when other musical events and gestures (primarily a descending third progression, and an ascending line that becomes a superimposed inner voice) have prominent goals and goal-directed motions that counteract with the goal-directed motion of the fundamental structure, they serve to heighten the creation—not cessation—of tension and efforts. The result is that gestural closure is subverted, an appropriate musical representation of an unanswered question.



Session VI: Is it Film, or Is it Impressionism?

Chair: Kristina Knowles (Arizona State University)

A Love(-Theme) Triangle in Bernard Hermann's Score to *Vertigo*

Steven Reale (Youngstown State University)

Celebrating its 60th anniversary in 2018, Alfred Hitchcock's *Vertigo* (1958) tells the story of retired police detective Scottie, whose fear of heights renders him unable to prevent the death of the woman he loves, Madeleine, and his obsessive desire to restyle his new love interest Judy in the deceased's image. Drawing from the success of recent neo-Riemannian studies to reveal sensitive hermeneutic readings of chromatic progressions common in Hollywood scores, this presentation adapts Lehman's (2013) concept of "network modulations," which act upon neo-Riemannian networks in a manner similar to the hyper-transformations that relate K-nets (Lewin 1990).

In the film's climactic *Scène d'Amour*, Judy emerges from her washroom wearing the dress and hairstyle once worn by Madeleine. At the same time, the harmony accompanying the film's love theme is changed from an Ab+/C+ LP transformation to an Ab+/A- SLIDE transformation. A hypothetical A-/C+ R transformation serving as a diatonic precursor for the chromatic harmonizations closes a three-chord complex: Ab Major, A Minor, and C Major. The network modulations that transform the different harmonizations of the film's love theme among chords within the complex then suggest a musical reading of harmonic transformation that mirrors the narrative's fantastical love triangle (Scottie, Madeleine, Judy).

A Transformative Event in Max Steiner's Fanfare for Warner Brothers

Brent Yorgason (Brigham Young University)

In 1937, Max Steiner created a fanfare for Warner Brothers, using bold brass arpeggiations and whirling strings to accompany the appearance of the WB shield. This fanfare was used by Steiner and other Warner Brothers composers to open nearly every film in the 1940s and 50s. Although the fanfare itself is rarely varied in any significant way, it acts as a launching pad to a wide variety of themes in different keys, meters, and tempos, and with quite different characters. The "transformative event" that sets the tone for the rest of the film often occurs right at the moment of the fanfare's resolution.

In this study, I examine 88 films scored by Steiner that use the Warner Brothers fanfare, with a particular focus on harmonic and melodic resolutions at the point of departure. Harmonically, Steiner devised at least 44 different resolutions for the end of the fanfare—some of them quite surprising and dissonant. Melodically, the fanfare sometimes resolves with a triumphant leading tone or a heroic leap upwards, but other times with an unexpected common tone resolution, a deflection downwards, or a rather tragic fall downwards. Each of these resolutions creates a different emotional effect, communicating to the listener what the genre and tone of the film might be.

Seventh and Ninth Chord Regions in Debussy and Ravel: The Tristan Genus and Other Spaces

Keith Waters (University of Colorado, Boulder)

The paper illustrates some French techniques for tertian harmonies in 4- and 5-note vocabularies, used in progressions that privilege efficient (idealized) voice leading. I begin with Richard Cohn's notion of the "Tristan genus," the set of 12 half-diminished and 12 dominant seventh chords. Passages from the first movement of Ravel's *String Quartet* and Debussy's "*Fêtes*" (from *Nocturnes*) show that the 3 x 8 partition of the 24 Tristan genus harmonies that Cohn calls "Boretz regions" create fertile and versatile compositional spaces for both composers. I then consider a sequence of dominant ninth chords in another passage from "*Fêtes*." All three passages form regions of seventh or dominant ninth chords, understood through half-step displacements of either perfectly even diminished-seventh chords or maximally even pentatonic collections. The approach offers alternatives to viewing such progressions as merely coloristic or non-functional.

The Games of Debussy's *Jeux*

Mark McFarland (Georgia State University)

Debussy's ballet *Jeux* is enigmatic. It is recognized as one of the masterpieces of the 20th century, yet it, more than any other of the composer's works, has resisted analysis. While previous analysts have attempted to find the formal



organization of this ballet, generally focusing on a single musical element and treating the work ahistorically, this study takes a different approach. Coherence in this work is only found with recourse to multiple analytic techniques; furthermore, the placement of *Jeux* in Debussy's output happens during a period of rapid compositional change when a number of new harmonic and formal elements had been incorporated into his style.

Using this approach, *Jeux* can be divided into 15 sections: Leit-harmony is used primarily, but not exclusively, in the first two-thirds of the ballet as the three characters overcome their jealousies; the motion from harmonic influence to control unifies passages of conflict; and near or complete aggregate formation is used periodically throughout the ballet to highlight key events and formal divisions. One of these three form-defining techniques is employed in each of the 15 sections of the ballet, and all three techniques are best represented analytically through Cone's theory of stratification, interlock and synthesis. The frequent disjunctions in the ballet, combined with Debussy's harmonic characterization, are easily understood in terms of stratification and interlock. The motion within a section towards aggregate formation reflect the third technique of synthesis as the chromatic set is fused with another harmonic set.

Session VII: Form and Closure

Chair: Kristen Wallentinsen (University of Northern Colorado)

Conceptualism, Minimalism, and Steve Reich's Instrumental Music

George Adams (University of Chicago)

It is odd that minimalism in music is associated rarely, if at all, with conceptualism. In this paper, I argue a recasting of musical minimalism as a branch of musical conceptualism that primarily concerns the medium of music, the "objecthood" of sounds, and the perception of generic musical properties. For art historian Peter Osborne, minimalism in the visual arts is only one of several stylistic lineages through conceptualism, characterized by "the negation of medium by a generic conception of 'objecthood.'" The term "minimalism," however, often reduces the aesthetically analogous genre of musical composition to a loose collection of composers with a penchant for repetition, pulsing rhythms, and familiar harmonies.

Repetition, psychoacoustic perception, and the medium of music are deeply implicated in Steve Reich's 1968 essay "Music as a Gradual Process"—which betrays glaring similarities to minimalist artist Sol LeWitt's 1967 essay "Paragraphs on Conceptual Art." To demonstrate some of these similarities, I conduct a formal analysis of *Music for 18 Musicians* (1976), focusing on Reich's intervention in his supposedly impersonal additive process to ensure that his combination of melodic patterns yields the beat-class aggregate. These processes and rhythmic properties are audible remnants of Reich's "phasing" technique, but they too are audible only through repetition. Thus I argue that repetition is not in itself minimalism's defining characteristic, but rather a concomitant technical means of taking non-musical sonic objects and perception of generic musical properties as the subjects of composition and definition, all within the wider genre of musical conceptualism.

A Theory of Closure in the Late Works of Sergei Prokofiev

Jacy Pedersen (Texas Christian University)

Cadences are a central feature in music that act as punctuation to musical phrases and bring closure to formal structures at both large and small scales. Theorists such as William Caplin (1998, 2004, 2013) and William Rothstein (1989, 1991, 1994) have written in extensive detail about the strength of tonal cadences and how they play a pivotal role in the structure of the music before and after their occurrence. In the music of the 20th century, Deborah Rifkin (2006) and Kristy Ann Bryden (2001) discuss elements of closure in context with deviation from local norms via motion and chromaticism in post-tonal contexts. As noted by Rifkin, chromatic alteration at points of closure can obscure arrivals in tonal-leaning 20th-century works (Rifkin 2006), but in the music of Sergei Prokofiev, it is uniquely used as a key element in creating closure.

In Prokofiev's music, the strength of any given moment of closure can be gauged on a spectrum. Most cadential arrivals have tonal-like bass movement from dominant to tonic, along with the melodic movement that achieves tonic. This is further strengthened by the presence of two distinct features: direct chromatic motion into the cadence, and temporal displacement between voices. The degree to which these features are present determines the strength of closure. This presentation will show how chromatic alterations can affect the strength of cadence-like closure by delving into two of Prokofiev's late works: his Piano Sonata No. 9, Op. 103, and Cello Sonata in C Major, Op. 113.



Theorizing Silence

Kristina Knowles (Arizona State University)

Music theoretic discussion has been surprisingly mute on the topic of silence in music. With a few notable exceptions (Lissa 1964; Pearsall 2006; Margulis 2007a, 2007b), most approach silence as either a negation of sound, akin to the negative space which demarcates the edges of a sculpture (Barry 1990), or as a necessary condition of sound—its antithesis (Zuckermandl 1956). Such a view ignores the vast variance in our perceptual experience of silence and the numerous ways it is utilized within compositions. While some scholars have used descriptive terms for silences, such as framing silences (Pearsall 2006), “suspense devices” or “expectancy” pauses (Lissa 1964), no unifying theory delineating types and functions of silences exists. This work seeks to fill that gap, proposing four different categories of silence, each containing three subtypes, with the aim of highlighting the variety of silences which occur in music and the value of including them in theoretic discourse. The proposed categories and subtypes provide a way to identify and discuss specific features of silences while using definitions that remain broad enough to allow for flexible application. Where possible, the perceptual effects of silences within their musical contexts are discussed.

Session VIII: History of Theory

Chair: Jim Bungert (Rocky Mountain College)

Computationally Re-Imagining Mode Definitions in Glarean’s *Dodecachordon*

Reiner Krämer (University of Northern Colorado)

Computational music analysis tools have become widely available and enable scholars to explore musical features in completely new ways. Musicians in the Renaissance categorized music according to modes. Definitions of mode vary widely among Renaissance and contemporary scholars. The solution lies in developing a mode-finding system, allowing users to define different approaches to mode. The study begins by re-imagining Glarean’s definitions of mode in the “Dodecachordon.”

Features consist of mode definitions. Extracted features include counting pitches occurring in a given pitch space, determining the final pitch of a melody, counting melodic and horizontal intervals, and range information. By recombining some of the extracted features, we determine whether a composition is in an authentic, plagal, or connected mode. Additionally, the study explores what the underlying relationships of the notes are to each other, or how in each piece one note moves to another, i.e. melodic succession represented in state transition matrices. The focus is on modal features of 100+ monophonic compositions in the “Dodecachordon,” and posits how Glarean described modal features to support his argument.

Fifth Amendments: Editorial ‘Corrections’ of Consecutive Fifths in the Bach Chorales

Luke Dahn (University of Utah)

The four-part chorales of Johann Sebastian Bach have for centuries served as superlative models for the study of harmony and counterpoint, regardless of the fact that the great Master of harmony frequently broke many of the basic “rules” of part-writing enforced in undergraduate theory classes. In the first half of this presentation, I will revisit the treatment of consecutive fifths and octaves in Bach’s chorales by briefly providing an account of the kinds of consecutives that do occur in the chorales and by examining some of the strategies Bach used to intentionally avoid consecutives. In light of this, I will briefly suggest some pedagogical strategies for a more nuanced approach to teaching the part-writing “rules” regarding consecutives. In the second half of the presentation, I will also recount the curious editorial liberties taken by editors and copyists of late 18th century collections of Bach chorales (i.e. C.P.E. Bach, Johann Philipp Kirnberger, and Friedrich Wilhelm Marpurg) in “correcting” such consecutives, an investigation that will incorporate new findings from the newly-recovered 1762 manuscript of Bach chorales in the hand of Carl Friedrich Fasch. Such editorial practices have implications regarding the authenticity of the nearly 200 chorale settings that have survived only by way of these edited posthumous collections and must be accounted for in any serious research on the Bach chorale style.

Toward a Broader Theory of Music: Charles Butler’s *The Principles of Musik* and Seventeenth-Century England

Joshua Klopfenstein (University of Chicago)

English music theory around the turn of the seventeenth century is often noted for its practical and intellectually insular nature (Herissonne 2000, Christensen 2004). In contrast to this insularity, Charles Butler’s *The Principles of*



Musik (1636) shows a writer deeply engaged with Continental music theory, theology, and contemporary politics. A country vicar probably best known for his work on beekeeping *The Feminine Monarchie* (1609, 1623, 1634), his *Principles of Musik* is anything but practical and intellectually insular.

Butler's practical explanation of the elements of music has received some attention (Bailey 1998, Owens 1998). But in Butler the practical musician exists alongside deeply speculative and theoretical discussions of the art, usually relegated to Butler's lengthy and careful notes which at times greatly exceed the body of the chapter. The theoretical portions of Butler's work have received substantially less scholarly study. My paper works to reposition Butler's treatise as a work of great erudition (both in music and theology) and a work of clear practical value. The *Principles of Musik* shows a socially engaged music theory that treats music writ large as its object, not simply the fundamentals of the art. What emerges in my study is a thoughtful musician and careful expositor of texts both ancient and modern, a writer concerned not simply with promoting accurate singing but also with providing compelling arguments for the necessity and moral uprightness of public music at a time when music's value was being openly challenged.

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SEMSW 2018 Abstracts (by Session)

Session I: Soundscapes and Environments **Chair: Dawn Corso (University of Arizona)**

Seeing is Believing: Sámi Political and Environmental Activism in Popular Music Videos Kelsey Fuller (University of Colorado, Boulder)

Contemporary Sámi musicians such as Sofia Jannok, Ann-Mari Andersen, and Slincraze use popular music and accompanying music videos to discuss indigenous political and environmental concerns. However, scholarly discourses often neglect popular music videos by Sámi artists in favor of commentary about Sámi films. While previous scholarship has noted the activist impact of both Sámi (and other indigenous) popular music and film, as well as music videos of minority groups primarily in the United States, there is an absence of scholarship which examines Sámi music videos as sociopolitical expressions of contemporary indigenous activism. I aim to demonstrate the rich potential for this area of study, providing example analyses of videos from recent Sámi artists. In these videos, Sámi artists demonstrate their activist causes, physical connections to land, and sense of place via music and moving image. Through various media forms such as their iconic vocal genre of joik, selective use of Sámi, Scandinavian, or English languages, footage of historic environmental protests in Northern Scandinavia, and scenic imagery of their traditional homelands, popular musicians create music videos that embody contemporary Sámi activism. This research analyzes Sámi music videos through the lenses of ethnomusicology, film studies, and indigenous ecocriticism, and concludes that their representational activism strives to render visible and audible the years of colonial erasure, exploitation, and silencing that the Sámi have experienced. Furthermore, the visual component is essential to artists' political and environmental messaging, in that it asserts concrete evidences of the issues being described or discussed in the lyrics.

Sounding the Nile: Hamza El Din as "Ethnographic Ear" Regan Homeyer (University of New Mexico, Albuquerque)

Historically, ethnography has privileged the visual over the aural. As such, we see a dearth of ethnographic accounts focusing on the senses, including sound. This is especially true in the scholarly work on Nubian peoples, an ethnolinguistic group indigenous to present day northern Sudan and southern Egypt who originate from the early inhabitants of the central Nile valley. In this paper, I focus on auditory perception, positing that Nubian instrumentalist, singer and composer, Hamza El Din, is an 'ethnographic ear' (Clifford 1986, Erlmann 2004) within Nubian society. I define the 'ethnographic ear' in terms of listening practice and develop a line of argument through analysis of El Din's 1971 composition, "Escalay" (The Waterwheel). I use the Nile River area as a soundscape of interest, taking my trajectory from R. Murray Schafer's hypothesis that people listen to the environment and echo it back through



expressive forms such as language and music (Schafer 1977). The concept of 'echo' developed in this paper is not one of imitation of sounds, rather it is the return of a material response to the material experience of local sounds themselves. I analyze El Din's 'echoing' of the Nile River in "Escalay," identifying the river's presence as indexed through compositional framing, non-vocalized space, and silence and conclude by showing how the world that El Din creates in his music is inextricably linked to the daily experience of living in relationship to a river and its environment.

"Soundscape: The UA's Remarkable Chimes and Echoes"

Dan Kruse, Matthew Mugmon, and Brad Story (University of Arizona)

The concept of the "soundscape", originated by Canadian composer and music educator R. Murray Schafer, is a way of examining the role of sounds in our lives in a variety of environments. On the University of Arizona campus, a unique soundscape arises 48 times daily. With the chiming of the Westminster Quarters, the campus community is alerted to the time of day. It's a familiar musical experience, as the Quarters have been commonly heard at churches, in town squares and on campuses worldwide since the mid-1700s, and in millions of homes, as a chime sequence for doorbells and grandfather clocks. On the UA mall, the Westminster Quarters take on a singular acoustical quality, due to a configuration of reflective surfaces. A range of highly variable echoes and reverberations provides a one-of-a-kind acoustical experience that contributes meaningfully to the soundscape of the campus, and to the daily experience of campus life. The Westminster Quarters' history, and their unique aural quality on the UA campus, were examined by musicologist Matthew Mugmon and Speech, Language and Hearing Sciences scholar Brad Story. The results of their findings – and their meeting to compare musicological and acoustical notes – were chronicled in a 7-minute documentary film produced by ethnomusicologist Dan Kruse for Arizona Public Media's *Arizona Illustrated*. The film also includes the perspectives of faculty and students who ponder the ubiquitous melody and its historical and cultural origins. This 30-minute panel will share the documentary film, as well as reflections – personal, historical, and acoustical – of the project participants.

Session II: Regional Studies of the Southwest U.S. and Mexico

Chair: Kristina Jacobsen (University of New Mexico)

"Todos me miran": Drag Performance in Undocumented LGBTQ Migrant Spaces

Adrienne Alton-Gust (University of Chicago)

As the need for social justice movements appears greater and more evident than ever before, progress and real social change requires attention to intersectional identities and multiple levels of marginalization. Transgender women of color, for example, are a population at extremely high risk for violence and hate crimes in the United States (and elsewhere). What could make them even more vulnerable? What if immigration status is also a factor, and/or being differently-abled? In this paper, I present ethnographic research I have conducted with a grassroots nonprofit organization that advocates for the rights of LGBTQ migrants and people of color in Phoenix, Arizona, a borderlands region. Composed primarily of transgender and queer undocumented (undocuqueer) migrants, this member-led organization engages in multiple social justice projects, including legal defense, family acceptance, and economic justice. Art and activism come together in their Queer Artivism(o) programs and other events, using the performing arts—especially drag, dance, and theater—as a platform to educate the community about issues such as the need for comprehensive immigration reform and for racial justice in LGBTQ rights movements. This work is a case study of how people can use performance and art to navigate life outside systems of oppression, while simultaneously working to dismantle those systems. Based on participant-observation, interviews, and performance ethnography, I conclude that the participants experience an even greater benefit. As they place their multiply-marginalized identities at the center of artivism projects, engaging with the performance process empowers and heals the community from within.

Songs of Immortality: Exploring the Role of Death in Music

Salvador Hernandez, Jr. (University of Florida)

As of 2010, over two-hundred empirical terror management studies have supported the notion that "death affects us without our conscious realization" (Burke et al. 2010:187). Thinking about death can impact how individuals react to those holding different cultural values (Rosenblatt et al. 1989), approach spirituality (Jong et al. 2012), and



approach their own cherished cultural symbols (Greenberg et al. 1995). In this paper, which constitutes part of my thesis, I suggest that terror management theory (TMT) can help with understanding why cultural attitudes toward certain musics exist among different groups of people. This theory claims that cultural worldviews—each with their own array of expressive symbols, including music—are formed as a means of mitigating death anxiety by denying it, prescribing ways in which individuals can hope to acquire literal or symbolic immortality. I argue that individuals place more value on symbols that directly espouse the death-denying tenets of their associated worldview, which is reflected by musics demonstrating slow rates of stylistic change. Through TMT, I explore why the villagers of San Pedro Xicoras, Mexico continue to seek strict orthodoxy with the indigenous *xuravét* circle dance, which is believed to unite the living with their deceased ancestors and thus directly expresses death-denying beliefs. The *corrido* song genre popular in the region exhibits similar characteristics and persistence, offering symbolic immortality by eulogizing historical figures while also demonstrating a slow rate of change. These findings are informed by my field research among the community during the summers of 2016 and 2017.

The Holy Coyote: Ghost Smuggling *Corridos* and the Undocumented Migrant Experience

Teresita Lozano (University of Colorado, Boulder)

Mexican immigrants to the U.S., particularly undocumented migrants, are feeling increasingly targeted by anti-immigrant and xenophobic rhetoric by political commentators, media, and most notoriously, President Donald Trump. Feelings of imposed criminal identity have led to new trends of *corrido* (ballad) performance and composition centered on Cristero martyr, Saint Toribio Romo, the unofficial patron of undocumented migrants, killed in 1928. Cristeros were post-Revolutionary Catholic rebels who led the 1926-1929-armed rebellion, *La Cristiada*, against the Mexican government in response to anti-clerical laws and military enforcement they felt suppressed their liberties and identity. Cristero resistance was first encoded in 1920s *corridos* depicting governmental oppression, religious persecution, martyrdom, and revolution. A century later, new Cristero *corridos* dedicated to Saint Toribio have become vehicles of religio-political activism and survival, expressing themes of undocumented Mexican migration and accounts of the ghost of Saint Toribio physically guiding undocumented migrants to safety. As portrayed in these *corridos*, Saint Toribio is the Holy Coyote, or the holy smuggler, and his ghost appears to migrants in transborder near-death situations that require miraculous intercession. While some return in thanksgiving to his shrine in Mexico, undocumented migrants are often unable to return and have thus recreated a culture of devotion and activism in the U.S. through *corrido* composition, informing listeners of his apparitions and miracles in their migrant journey. Drawing on Américo Paredes and Maria Herrera-Sobek's analysis of smuggling *corridos* in immigrant lore, and Joshua Pilzer's discourse of "survivor's music" in which listening is a "political act...capable of inaugurating political movements for social justice" (2015), this paper explores how Saint Toribio *corridos* portray undocumented migration as both religious experience and musical activism for potential border-crossing survivors. Additionally, this paper discusses how these *corridos* exemplify the important relationship between migrants and the value of preserving Cristero memory in contemporary struggles against social injustices.

Indigenizing Art Music: An Analysis of Connor Chee's Navajo Vocables for Piano

Renata Yazzie (University of New Mexico)

Historical attempts by non-Indigenous composers to produce "Native American-inspired" music have often resulted in stereotypical melodies, motifs and instrumentation that inaccurately portrayed Indigenous musical cultures. Examples include composers such as Edward MacDowell, Ferruccio Busoni, and ethnographers like Frances Densmore and Alice Fletcher who perpetuated the exoticism of Indigenous music. As the outcry for Indigenizing methodologies across the academy grows and the need for Indigenous research by Indigenous scholars intensifies, this paper examines how Diné (Navajo) composer and classical pianist Connor Chee exemplifies the concept of "Indigenization" through his album of self-composed music, "The Navajo Piano." Chee's album of Navajo vocables for piano draws melodic and rhythmic inspirations from Diné corn-grinding songs, Enemy Way ceremonial songs and the stylistic influences of Claude Debussy, thus mixing musical examples from two Diné genres of popular and sacred music with that of a well-known composer of French impressionistic music. Beginning with the background of the Indianist movement within Western art music in the late nineteenth-century and the simultaneous assimilation attempts through music in American Indian boarding schools, this paper articulates what a contemporary approach to indigenizing art music through composition could resemble. By contextualizing Western art music for the Diné musical ear and contextualizing traditional Diné music for the non-Diné musical ear in a compositional style that appropriately acknowledges the cultural and musical sources of each sub-genre, I conclude that Chee's approach to mediating this controversial musical conversation is exactly what Indigenous-based music research needs in this moment.



Session III: Transmission, Change, and Diffusion **Chair: Aaron Paige (ArtsWestchester)**

Pleng Diaw: Teaching Virtuosity and Cultural Value Through Thai Music's "Solo Repertoire" Benjamin Cefkin (University of Colorado, Boulder)

The repertoire of pleng diaw, or solo instrumental pieces, defy certain norms of Thai classical music. They are specific to individual instruments and pedagogical lineages, they are authored, and they are through-composed. They also serve as markers of musical skill, and even "Thainess" among Thai musicians and audiences. These distinctive aspects of pleng diaw pieces allow for a deeper view into elements of Thai classical music that are not usually explicitly taught by teachers to students, in particular, style and aesthetic value. This paper explores the pedagogy of the pleng diaw repertoire through ethnographic study of Thai music teachers and students. Along with their use as pedagogical tools, I will discuss the culture of the pleng diaw repertoire and its reflection of larger socio-ethnic issues within Thailand, in particular, the struggle for cultural hegemony between centralized Thai and Isan populations.

Transcribing the Now or Transcribing the History? Understanding the 1928 *Minzoku Geijutsu* Debate Richard Miller (University of Nevada, Las Vegas)

Ethnographic transcription has long been a core practice in ethnomusicology and the related disciplines of folklore and anthropology. Debate over the procedures of ethnographic transcription have ranged from the technical to the philosophical and, in more recent years, the goals of transcription have been considered against the backdrop of other debates over authenticity and representation. As ethnomusicologists we learn these debates within our own disciplinary history, but rarely have the opportunity to see it take place in other spheres. A brief debate in the pages of the 1928 Japanese folklore journal *Minzoku geijutsu* between composer Fujii Kiyomi (1889-1944) and *shakuhachi* historian Nakazuka Chikuzen (1887-1944) provides an exceptional opportunity to see our own practices from the outside. Fujii and Nakazuka's argument over the goals and procedures for the transcription of Japanese folksong, although informed to a certain extent by early Western folklore studies, takes an unusual trajectory through issues of style, sophistication, standardization, and form to raise the question of temporality in transcription: Do we capture the "now" of the musical sound, or do we follow the sound back through history to its origins? Understanding the answers Fujii and Nakazuka provide for that question gives us a new angle from which to think about ethnographic transcription and the politics of representation.

Organology in the Iconography of the Ramayana Epic and Instruments at the Courts of Southeast Asia Tachinee Patarateeranon (University of Northern Colorado)

In the 178 panels on the gallery walls of The Emerald Buddha temple in Thailand, the world's longest painting of the Hindu *Ramayana* epic is depicted in Southeast Asia's modification of its mother culture, India. Since the ninth century, *Ramayana* has been the most popular epic and is influential in forming Southeast Asian politics, states, religions, languages, literature, performing arts, and other culture. In music and theatrical arts performance, *Ramayana* provides the main music repertoire and dance, along with Indian musical heritage that creates the musical culture of Southeast Asia. This research aims to study cultural diffusion and cultural modification of Indian musical instruments and their function through the comparison of the scenes in the epic and iconography in Hindu *Ramayana* and Thai *Ramakient*. The result reveals the influences of Indian customs and beliefs in the royal court of Thailand, and the similarities of musical instruments both in their organology and their functions. One example of this can be found in Indian conch shell, *shankha*, and Thai *sang*. Besides similarities, Indian instrument modification of the instruments are made in Thai, Cambodian, and Indonesian cultures. By contrast, differences are uncovered with Chinese influence in chordophone and idiophone instruments of indigenous cultures within the Southeast Asian continent. Through *Ramayana* iconographic study of the wall painting at the Emerald Buddha temple in Thailand, the cultural heritages of Hindu, Chinese, and Southeast Asia are explicated and disclosed in what has become a part of the Southeast Asian cultures which can be seen today.

No One Wants to Listen to Us: The Challenges of Female Iranian Musicians Performing Western Classical Music Golriz Shayani (University of Northern Colorado)

Being a female musician under an Islamic government is already a confrontational situation because women are generally not allowed to be performers. It is especially true for Western classical instrumentalists, who are hindered by further restrictions from the current interpretation of Sharia Law and who face a dead end in any attempt to gain



acceptance from the government as well as the audience in a country where Western music culture has never been established. Nevertheless, a number of Iranian women, regardless of government interference, continue to enroll in Western music programs at Tehran Conservatory of Music. The research aims to study the rationalization and methods of the Iranian government in controlling and limiting Western classical repertoire for Iranian women students, and how these restrictions impact the student's decision-making in studying Western music. An ethnomusicological methodology has been used in interviewing faculty and female students at the Tehran Conservatory. The results indicate that women are denied the opportunities to perform Western classical repertoire under the Islamic government; however, public performances of Iranian folk music have been allowed for some women instrumentalists allowing them to complete their degrees. Additionally, interviews disclose that, for most female students, the hope of studying Western classical music abroad with their family's support drives women to pursue their passion despite the obstacles. This research wants to let the voice of these female Iranian musicians be heard and to garner more support for them.

Session IV: Organization, Production, and Disruption in Contemporary Musics **Chair: Brian Moon (University of Arizona)**

"I Know You Want It": How the "Blurred Lines" Copyright Case Impacts the Sample-Based Tradition of Hip-Hop
Josh Barbre (University of Arizona)

Sample-based hip-hop has been a common target in copyright infringement lawsuits since its transition into the recording studio. These issues develop into lawsuits on ownership and the legalities of the sampling tradition. With the current court case, Pharrell Williams, et al v. Frankie Gaye, et al, between Robin Thicke and Pharrell Williams and the Marvin Gaye estate over copyright infringement, the ruling on the song "Blurred Lines" embodies a new context of ownership. The original verdict is that Thicke and Williams are liable of copyright infringement on Marvin Gaye's "Got to Give It Up" even though they did not sample the recording nor use melodic or lyrical material. Based on the judge's decision, the Gaye estate was able to claim copyright infringement on soundscape rather than music content. It creates a stage of inspiration as intellectual property. Hip-hop has already been the victim of infringement cases involving musical composition copyright and sound recording copyright. With this current verdict, corporations, companies, and sampling trolls can now claim infringement only on the basis that the new music "sounds the same." I will highlight a brief history of sampling in hip-hop, examine copyright law and cases of infringement in hip-hop, and look at how the "Blurred Lines" verdict can influence the tradition and control over sample-based hip-hop as well as the implications for other music genres.

Interdependence in Cuban *Batá* Drumming: Román Díaz and *L'ó dá fún Bata'*
Zane Cupec (University of Colorado, Boulder)

This paper seeks to highlight the significance of the complex interplay that is inherent to the music and religious practice of Santería, through an examination of how the religious beliefs of Santería are realized in Román Díaz's CD compilation *L'ó dá fún Bata'*. By taking into perspective aspects of album art, album structure, poetry, and playing style, I examine the relationships and processes that underlie Díaz's approach to creating music. Díaz is uniquely posited as both a "living repository" of Afro-Cuban traditions and as being at the forefront of contemporary Cuban music in New York City. I therefore argue that the influence and production of *L'ó dá fún Bata'* represents one example of how contemporary Cuban culture is both manifested and disseminated. I conclude that the interactions between the sacralized *batá* drums, choir, *akpwon* (lead singer), and the spiritual realm of the elemental *orishas* define the central context of strengthening and forming social networks through the Santería belief system. Unlike other accounts and analyses of Cuban *batá* drumming whose environments focus on the ceremonial space, the public space in which Díaz's CD exists offers a new perspective on Santería practice. This move towards public space does not represent a secularization of Santería, but provides an example of how Díaz's music serves to contest problematic stereotypes of African based religion, and emphasizes Santería as a lived religion that is constantly present in practitioners' daily experience.

Safe Space, Community, and Communalism in the Denver D.I.Y. Punk Scene
Karen Mize (University of Denver)

In the Denver D.I.Y. (do-it-yourself) punk scene, issues of community safety, especially for those of queer identities, are paramount. These issues manifest themselves in a number of ways, through the enforcement of community



standards of behavior, the promotion of marginalized musicians, the propagation of informational material, and in the most extreme cases, the banning of community members who have been deemed unsafe. I argue that in interacting with frequent attendees of Denver's longest running D.I.Y. venue, the Seventh Circle Music Collective or 7C as it is colloquially known, one can observe the creation of community safety in real time; both in how community itself functions as a quantifiable, ethical value and in how it manifests itself as the fulfillment of a basic human need. I further argue that Denver D.I.Y. punks create a sense of community and safety for the community's most marginalized members, especially in spaces like 7C, by supporting the creation of music that lyrically and musically reinforces the "safety" of the space as it is being performed. This communalist approach to safety is an important facet of the Denver D.I.Y. scene and while there are still many issues to be addressed in the treatment of scene members who do not fit the hegemonic masculine ideal, those issues are not being overlooked. It is that continued striving for better that makes the D.I.Y. scene so resilient and while progress is always slower than one hopes, the active engagement by scene members continues to push it forward.

Nemzeti Rockers' Message of Unity for Szekeler Hungarians on the Festival Stage

Jessica Vansteenburgh (University of Colorado, Boulder)

The Szekeler Land is a majority-Hungarian region in Transylvania, which has been a part of Romania since 1920, and an object of nostalgic gaze from Hungary ever since. For one week each summer, yurts sprout from a field outside the small Romanian city of Gyergyószentmiklós/Gheorgheni, as the cracking of whips and thunder of horses' hooves resonates near an outdoor stage in preparation for EMI Tabor (Transylvanian-Hungarian Youth Camp). The camp aims to strengthen community for young Transylvanian Hungarians, with daily historical, cultural, and political presentations. Participants are local, or from other parts of Transylvania, Hungary, and across the Hungarian diaspora. Evening concerts feature rock bands from Hungary. EMI Tabor is the only festival of its kind to invite "Nemzeti Rock" ("Nationalist Rock") bands to its stage, whose strong nationalist and irredentist themes have led to criticism and censorship. László Kürti conceptualizes "reification" of Transylvania as a concrete location of specific cultural identity in the Hungarian imagination. I connect this reification with rock music as a vehicle to express a more extreme form of this national nostalgia. Drawing upon Katherine Verdery's distinctions between trans-ethnonationalism and trans-statal nationalism, I suggest that festival grounds comprise spaces where bands from present-day Hungary make the trans-statal journey to Romania to reify "Greater Hungary" for members of the ethno-nation. Using examples drawn from events involving two Nemzeti Rock bands, *Hungarica* and *Romantikus Eroszak* (Romantic Violence), I show how Nemzeti Rock musicians use the imagery of Hungarian antiquity as symbolic reunification.

Session V: Ethnomusicology: The Field in Flux? (Invited Roundtable)

Chair: Dawn T. Corso (University of Arizona)

The field of ethnomusicology is transforming with regard to the job market and changing nature of employment, needed skill sets and academic training, and blurred disciplinary boundaries. In fact, a roundtable at the recent 2017 SEM Annual Meeting, "The Institutionalization of Ethnomusicology: Current Perspectives, Challenges, and Opportunities," (Sound Matters: The SEM Blog, <https://soundmattersthesemblog.wordpress.com/>) and follow-up online forum focused on exactly these issues, and *SEM Student News* has devoted two issues to such themes—"Ethnomusicology and Inter/Disciplinarity" (Vol. 7, Fall/Winter 2013) and "Finding Paths on the Job Market" (Vol. 12, Spring/Summer 2016). This roundtable invites a diverse cadre of scholars to continue this conversation by offering their unique perspectives on such matters.

Discussants:

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Additional Discussants TBA

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